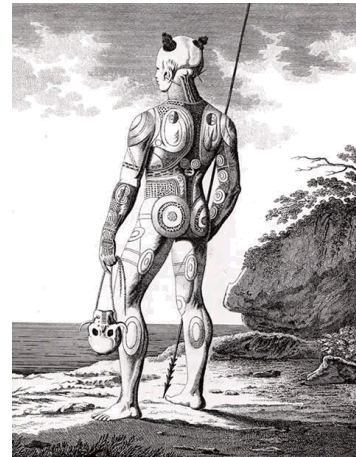


AHT 320 W
Anthropologies of Art
Spring 2019



1. Course Information Spring 2019

Professor Johanna Fassl

Email: jfassl@fus.edu

Office: LAC 14

Office Hours: WED 13-15.00 and by appointment

Class location and meeting times: LAC 8 WED 10-12.45

2. Course Description

This course will venture outside the FUS classrooms and campus, as it is taught and takes place in part in collaboration with curators from the *Museo delle Culture* in Lugano. It is about the anthropology of art, as well as the anthropology of images and media anthropology. We will discuss ethnic art within its context and also its reception in the in the Western world. Topics here include the power of and in objects, art and religion, art and social life, and art and communication, will discuss how the deep structure of the human mind creates, relates to and is reflected in artifacts of the (Western and) non-Western world and how they might have reciprocal influence. We will also look at the power inherent in images and artifacts and how we see and interpret the visual world. Partial emphasis this semester is placed on the practice of tattooing: its historical development and its significance today. Furthermore, the course will consider media anthropology: man's relationship with technology and how machines are used to produce images and artifacts and what they can tell us about the status of both producer and receiver.

3. Rationale

The course is an intricate component of the Art History and Visual Culture Major, prompting students to think about the anthropological and ethnographic dimensions in the production of art and artifacts. In the collaboration with curators from the Museo delle Culture, students will be exposed to non-Western objects and works. The course prepares students for interdisciplinary studies on the graduate level and careers in museums, galleries, and various media organizations. It is a W course and thus helps fulfill the Franklin W requirement.

4. Course Goals

The goals of this course include the following:

- to acquire visual literacy to read works of Western and Non-Western art
- to gain an understanding of the anthropological content in ethnic art and in Western images
- to understand works of Non-Western art within various contexts
- to draw transversal connections between art and anthropology
- to develop critical thinking, analytical, and writing skills
- to critically synthesize information from classroom discussions, readings and individual research
- to present these connections in a variety of formats, including class discussions, oral presentations, written assignments, and visual media
- to acquire study and research skills to be applied in other subjects, classes and semesters

5. Student Learning Objectives

Upon completion of this course, students should:

- be able to visually read and interpret artifacts and images
- be able to write in the discipline
- understand different types of writing, including scientific/empirical research reports and research papers
- have acquired the visual literacy in order to read works of Western and Non-Western art in terms of their formal organization and symbolic content
- be able to discuss and explain how cultures and ethnicities intersect in the production of artifacts
- understand the role of anthropology in photography and photography in anthropology
- understand the role of anthropology in film
- understand how artifacts can be studied through methods of anthropology
- understand the difference between anthropology of art and anthropologies of the image
- be familiar with the methods of art history
- understand how to analyze art within an interdisciplinary model
- write analytically and critically on art
- present ideas in a critical and analytical manner
- be able to use museum, library and university resources to complete papers and presentations

6. Required Texts and Websites

- Reader and Webmaterial on Moodle
Unless otherwise specified, all readings are posted on the moodle website for the day they are due and completed BEFORE class – you are required to come prepared with reading notes for each class and upload your notes onto the portals of the moodle BEFORE the class starts!

7. Assessment Overview

Course Requirements (see assignment outlines)

- Video: empirical research on tattooing
- Short paper: photographic research during academic travel period
- Two Research papers with presentations/discussions:
 1. Tattooing and Body Art/Modification
 2. Open topics
- Reading notes and museum lecture notes:
 - reading notes should be turned in for the day the reading is due BEFORE class
 - for Museum sessions, upload lecture notes after class

Course Grade Composition

- Video: empirical research on tattooing 15%
- Research paper and presentation 20%
- Short paper: photography on travel 15%
- Second research paper and presentation 30%
- Reading notes, presentations, and participation 20%

Grading Scale for all assignments:

A+	100-97	B+	89-87	C+	79-77	D+	69-67
A	96-93	B	86-83	C	76-73	D	66-63
A-	92-90	B-	82-80	C-	72-70	D-	62-60

8. How to do well in this course

Attendance and tardiness: It is essential that you come to every class session and that you participate in the discussions. This requires to have done the readings and to have uploaded your reading notes before class and to come with questions on the visual and written material. Up to two unexplained absences are allowed without affecting your final grade. After two absences, 5 points will be subtracted for each absence from the total of 100 points for your attendance grade. If you come to class after attendance has been taken, it will be counted as one-half of an unexplained absence. That is, two incidents of tardiness will be counted as one unexplained absence. Please be aware that missing classes also mean that you will not be contributing to class discussion/activities. If you are absent from illness and turn in a medical note indicating the exact dates under medical care, we will discuss appropriate arrangements regarding how you can make up for the missed classes. Please also note that you will not be able to pass the course if you miss more than 8 class meetings regardless of your performance in other assignments.

Deadlines: Hand in all your assignments on time, deadlines are indicated on the syllabus. Unless otherwise specified, all assignments are to be handed in as WORD documents, uploaded to the portals on the moodle website (by midnight of the due date). For every day your assignment is late without a valid excuse (such as a doctor's note), the letter grade of your assignment will drop by one (i.e. from "A" to "B" to "C"). If you have a valid reason and need an extension, please communicate so in writing via email BEFORE THE DUE DATE of the assignment.

Academic Support: If you have any questions regarding the course contents, discussion, or your assignments, please stop by my office during office hours or make an appointment. I am happy to help you in any way I can, I want everybody to do well in this course! Make sure to understand all course requirements and make a step-by-step plan how you can fulfill them. It is also essential to know how you work best and what kind of a researcher and writer you are. Also remember to use the writing and learning center in LAC, make an appointment directly via the moodle website.

9. Academic Integrity and Professional Behavior

Please refer to Franklin University's Statement on Cheating and Plagiarism in the Academic Catalog for the full version, but to summarize here: you are to do your own work. Behaviors such as copying the work of others, using third-party services, or any other circumvention of doing your own work are dishonest and not acceptable in this class or at this institution.

- For papers and presentations, this includes proper use of references and citations. Copying text without the use of quotations or paraphrasing the ideas of others without proper citations are both examples of plagiarism and thus unacceptable.
- For testing situations, this includes the use of notes, talking to others, or copying off of the exam of others.

The first case of academic dishonesty will result in an automatic grade of a zero on the assignment and a report to the Dean. The second case will result in immediate failure of the course and recommendation to the Dean for expulsion from the college.

All papers will be run through www.turnitin.com!

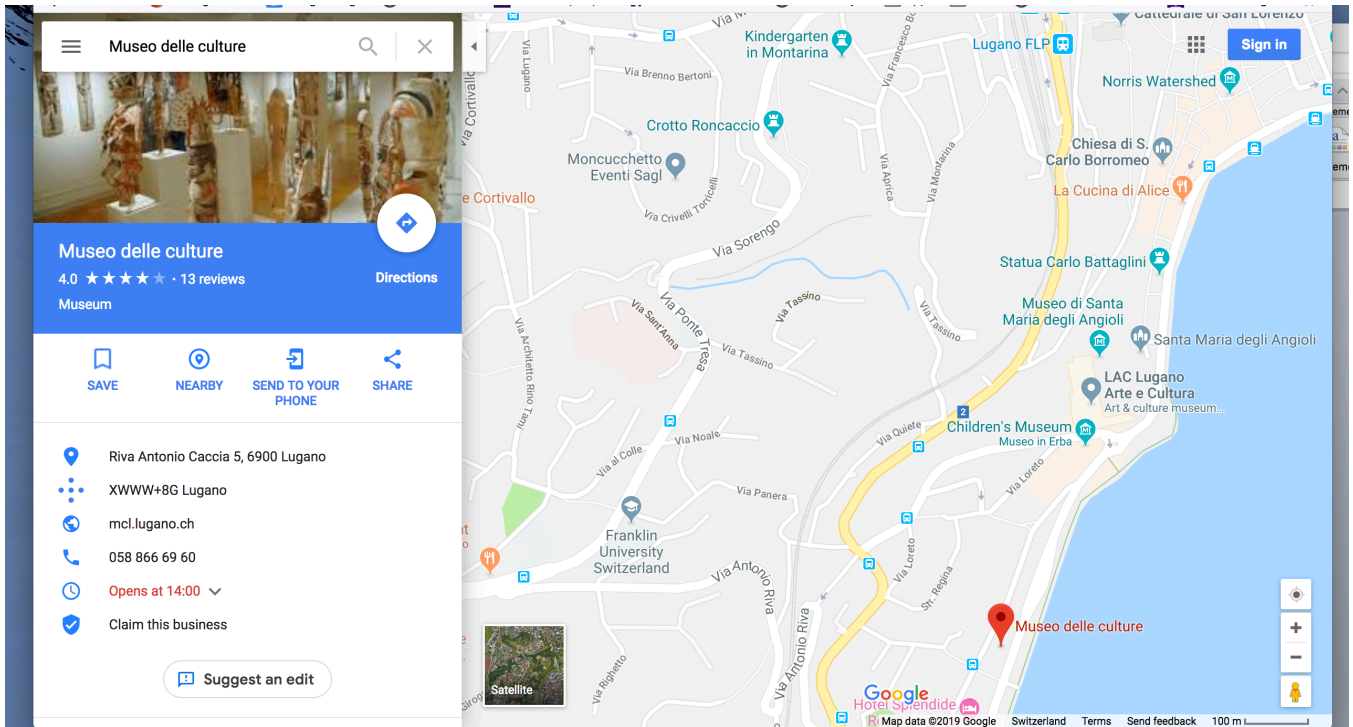
Treat this class as if you were in the professional world!

10. Available Resources

Make sure to make good use of all available resources on campus: the Grace library (make an appointment with Cléie Riat (criat@fus.edu) if you need assistance in your research), the Writing and Learning Center in LAC, the available electronic search engines and resources through the library web. For specialized material, you can also try the library at USI and its Architecture School in Mendrisio. I am happy to assist you, if you would like to venture off campus.

Museum Website and Location

www.mcl.lugano.ch



11. (Tentative) Course Schedule

The following schedule may be subject to change, make sure to check your email regularly!

January 23 Introduction to the course (FUS)

Anthropology, Ethnography, Visual Anthropology

First Assignments: The Body as a Work of Art / Tattooing and Body Art

Readings:

*Mariet Westermann. "Introduction." In M. Westermann, ed. *Anthropologies of Art*, vii-xxxi. New Haven and London, 2005.

* Hans Belting. "Toward an Anthropology of the Image." In M. Westermann, ed. *Anthropologies of Art*, 41-58. New Haven and London, 2005.

January 30 The Body as a Work of Art: Tattoo and Body Art (at FUS)

W Session: Workshop with Professor Roy on first assignments

Reading:

* Hans Belting. *An Anthropology of Images: Picture, Media, Body*. Princeton, 2011. Chapter 2: "The Locus of Images: The Living Body."

February 6 The Body as a Work of Art: Tattoo and Body Art (at FUS)

Video Presentations and submit link to video on moodle

W Session: First Research Paper

Readings:

*Braunberger, Christine. "Revolted Bodies: The Monster Beauty of Tattooed Women." *NWSA Journal* 12/2 (Summer 2000): 1-23.

*Balvay, Arnaud. "Tattooing and Its Role in French Native American Relations in the Eighteenth Century." *French Colonial History* 9 (2008): 1-14.

More material on moodle (links)

February 13 Meaning and Value of the Ethnic Work of Art (at Museum)

Lecture by and Discussion at the Museum on the ethnic work of art:

Definition, form, word, function, meaning, value, and context

Readings:

* Jacques Maquet. *The Aesthetic Experience: An Anthropologist Looks at the Visual Arts*. New Haven and London, 1986. Chapter 9: "Visual Forms as Signs," and Chapter 10: "Visual Forms as Symbols." Chapter 3: "The Aesthetic Vision," Chapter 13: "Between Creators and Beholders," and Chapter 14: "Aesthetic Vision."

* Carol Duncan. *Civilizing Rituals: Inside Public Art Museums*. London and New York, 1995. Chapter 1: "The Art Museum as Ritual."

* Sheila Watson. "Museums and their Communities." In S. Watson, ed. *Museums and their Communities*. London and New York.

February 20 Media Anthropology: From The Camera Obscura to AI Art

The status of the creator and spectator in the relationship from man to machine

Readings:

* Jonathan Crary. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge and London, 1995. Chapter 2: "The Camera Obscura and Its Subject."

* Noam Elcott. "Bodies in the Dark: Cinemas, Spectatorship, Discipline, Residue." In Chrissie Isles et al., editors. *Dreamlands: Immersive Cinema and Art 1905-2016*, 168-177. Yale, 2016.

Discussion of research papers / peer review of paper drafts / submit paper draft

February 27 Presentations of Research Papers

Presentations and discussion of first research project – peer review of papers

Introduction of travel short paper assignment (Stage 1)

March 3 First research paper due!

March 6 Media Anthropology / Ethnic Art: Japanese Prints

Lecture by Dr. Moira Luraschi on Japanese Photography

* Elizabeth Edwards. "Introduction." In E. Edwards, ed. *Anthropology and Photography*. New Haven and London, 1992.

* Readings TBA

Academic Travel Period

March 27 Media Anthropology / Ethnic Art: Japanese Photography

Lecture by Dr. Moira Luraschi on Japanese Prints

Amy Reigle Newland (ed.). *The Hotei Encyclopedia of Japanese Woodblock Prints*, 2006.

Travel short paper assignment (Stage 2) bring your photographs downloaded

April 3 Anthropology and Gender Studies: Surrealism

Presentations of travel photography project!

Readings:

* Sigmund Freud. "Fetishism."

* Rosalind Krauss. "Corpus Delicti." in *L'Amour Fou: Photography and Surrealism*. New York, 1985.

* Freedberg. *The Power of Images*. Chapter 12: "Arousal by Image."

Travel photography paper due April 5

April 10 **University Day – no class**

April 17 **“Surrealismo Svizzera”**

10.30 meet at museum LAC Lugano Arte e Cultura for guided lecture of exhibition

April 24 **Project Work: Second Research Paper**

W Session: individual project feedback and peer review of topics and theses

April 28 **Submit draft of second research paper**

May 1 **Presentations of second research paper**

W Session: peer review of final drafts

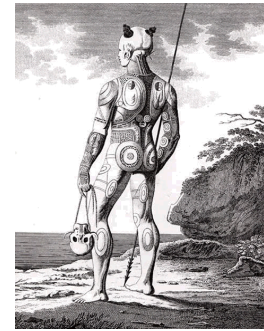
May 5 Papers Due

May 8 **Final Discussion: Anthropology and Film**

11 – 13

12 Assignments Outlines

Refer to the following pages for detailed outlines of course assignments



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Video: Empirical Research on Tattoos Across Cultures

Grade Percentage: 15%

Due Date: February 6 in-class screening of video / submit link to moodle

Empirical Research

Get together in groups of three students and use the Franklin Campus as a microcosm representative for the global world. We have students from all corners of the world, representing different nationalities and ethnicities and races. Conduct empirical research and record it verbally and visually investigating people's tattoos.

Hypothesis:

What do you expect to find? Come up with a hypothesis that you then are testing in the field.

Research:

What questions should you ask?

We will compile a set of investigations and questions in class as a starting point from which you can depart.

Video

Present your findings in class in form of a short video (ca. 8 minutes) where you outline your hypothesis, scope and method of investigation, and present your findings.

Evaluation Criteria of Grading Scale	
evaluation criteria/rubrics: <ul style="list-style-type: none"> • response to assignment • hypothesis • empirical research • scope of questions • interpretation of responses • conclusion of findings 	evaluation scale: <ul style="list-style-type: none"> 0 = no achievement 1 = poor 2 = average 3 = good 4 = excellent

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First Research Paper: Tattoo and Body Art

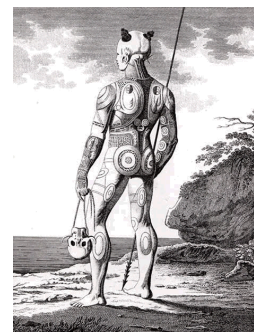
Grade Percentage: 20%

Due Dates:

Draft February 20

Presentation February 27

Final Paper March 3



Building on your empirical research and short paper, write a ca. 8-page research paper on tattooing or body art. The latter topic can be as diverse as scarring or any type of body modification, such as body building, implants, or anything else that humans perform on their bodies to shape them to their liking or that they have undergo (often with great suffering) for cultural or other reasons.

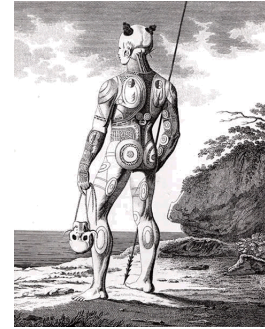
Make sure to pick a precise topic that allows you to come up with a definite thesis and point to argue. Think about the field, its research and what YOUR paper/discussion can add to existing research and findings. Your empirical research from the short paper will be key in this endeavor. You may focus on a culture, a specific practice, specific designs, and the role/status of the tattooed body in society at large. You may also choose another type of body art (piercing, scarring, etc.) and address the same issues and further points indigenous to the practice.

Present your paper in class, showing examples and discussing the main points of your thesis. Submit your paper in Chicago Style.

Evaluation Criteria of Grading Scale	
evaluation criteria/rubrics: <ul style="list-style-type: none"> • response to assignment • thesis statement • research and use of sources • evidence (and counterevidence) • illustrations and bibliography • clarity of writing 	evaluation scale: <ul style="list-style-type: none"> 0 = no achievement 1 = poor 2 = average 3 = good 4 = excellent

Consultation and Academic Support: Writing and Learning Center in LAC

If you need help or just want to chat about your paper, stop by my office during office hours or make an appointment to discuss your topic and outline or anything else that you need help with. Please also remember to use the WLC in the Fowler Learning Commons in LAC, make an appointment with for further help directly via the moodle website of the WLC.



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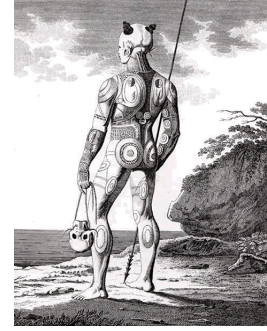
Second Research Paper
Grade Percentage: 30%

Due dates:	April 28	draft submission
	May 1	presentations and peer review
	May 5	final paper due on moodle

Open Topics

Pick a topic related to what we have studied over the course of the semester and write a 10-page research paper.

Evaluation Criteria of Grading Scale	
evaluation criteria/rubrics: <ul style="list-style-type: none"> • identity of company • precision of value proposition • benefits of value proposition • possible risks and set backs and solutions • timeline • costs • clarity of proposal and writing style 	evaluation scale: <ul style="list-style-type: none"> 0 = no achievement 1 = poor 2 = average 3 = good 4 = excellent



AHT 320

Anthropologies of Art

Second short paper – photographic research on academic travel

Grade percentage: 15%

Due dates: March 27 bring photographs to class
 April 3 presentations of step 2
 April 5 paper due on moodle

STEP 1 INVESTIGATION ON TRAVEL

While on academic travel, conduct photographic research into the culture you are visiting, its customs, behaviors, fashion, eating habits, art and architecture, etc. Ask yourself before you embark on travel if it is possible to conduct reasonable “objective” research behind the camera lens? Once you are in the process of taking pictures on location, record your observations and findings.

STEP 2 REFLECTION UPON RETURN

Take a good look at the photographs you shot over the travel period (either on academic travel or wherever you went on your own) and select about 20 pictures that most represent your research. Analyze your photographs, asking the following questions:

What is the subject you investigated? Why did you take these pictures? What captivated you about the subjects? Why are they representative for the culture you investigated? What is missing? Did you romanticize the culture? Is there a dimension of realism in the pictures? Do the 20 pictures together represent a full view or are they just fragmented pieces of your investigation? Is photography a good means to investigate a culture altogether?

Write down your findings with respect to these questions. Please remember that this is reflective paper. Thus, if you think that your project failed, then write that up, giving the reasons why. This assignment is not about presenting a "pretty picture" but about serious reflection on how to do anthropological research through the camera lens.

STEP 3 WILL BE DISCUSSED IN CLASS UPON RETURN